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H. M. S. PINAFORE

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth, Gilt	...	...	10s.	6d.
Vocal Score, complete (paper cover)	...	...	7s.	0d.
Pianoforte Score, complete	...	...	4s.	0d.
"School Edition." Edited and arranged by Dr. W. G.				
McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)			3s.	0d. net

LONDON:

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M. 5057.

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B.	<i>First Lord of the Admiralty</i>
Capt. Corcoran	...	...	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	...	...	<i>Midshipmite</i>
Sergeant of Marines.										
Josephine	...	...	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Mrs. Cripps (Little Buttercup)	...	...	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. - Noon. ACT II. - Night.

H.M.S. PINAFORE.

INDEX.

Act I.

NO.		PAGE
	OVERTURE	I
1	OPENING CHORUS "We sail the ocean blue"	7
M 2	RECITATIVE AND SONG (<i>Mrs. Cripps</i>) "Hail! men o' war's men"	12
M 2a	RECITATIVE (<i>Mrs. Cripps and Boatswain</i>) "But tell me who's the youth"	15
3	{ SCENA (<i>Ralph and Chorus</i>) "The nightingale sighed for the moon's bright ray"	15
	{ ARIA (<i>Ralph</i>) "A maiden fair to see"	18
4	RECITATIVE, SONG AND CHORUS (<i>Captain Corcoran</i>)	
	"My gallant crew, Good-morning" ...	21
4a	RECITATIVE (<i>Mrs. Cripps and Captain Corcoran</i>) "Sir, you are sad"	26
M 5	SONG (<i>Josephine</i>) "Sorry her lot who loves too well"	28
M 6	CHORUS OF WOMEN (<i>behind the scenes</i>) "Over the bright blue sea"	31
7	CHORUS OF SAILORS "Sir Joseph's barge is seen"	33
8	(<i>Sir Joseph Porter, Cousin Hebe, Boatswain, and Chorus</i>) "Now give three cheers"	39
9	SONG (<i>Sir Joseph Porter and Chorus</i>) "When I was a lad"	43
9a	EXIT FOR LADIES "For I hold that on the seas"	49
10	TRIO AND CHORUS (<i>Ralph, Boatswain, and Boatswain's Mate</i>) "A British tar is a"	50
M 11	DUET (<i>Josephine and Ralph</i>) "Refrain, audacious tar"	54
12	FINALE "Can I survive the overbearing"	58
	ENTR'ACTE	87

Act II.

13	SONG (<i>Captain Corcoran</i>) "Fair moon, to thee I sing"	88
14	DUET (<i>Mrs. Cripps and Captain Corcoran</i>) "Things are seldom what they seem"	91
15	SCENA (<i>Josephine</i>) "The hours creep on apace"	97
16	TRIO (<i>Josephine, Captain Corcoran, and Sir Joseph Porter</i>)	
	"Never mind the why and wherefore" ...	103
17	DUET (<i>Captain Corcoran and Deadeye</i>) "Kind Captain, I've important information"	108
18	SOLI AND CHORUS "Carefully on tip-toe stealing"	114
19	OCTET AND CHORUS "Farewell, my own"	131
20	LEGEND (<i>Mrs. Cripps and Chorus</i>) "A many years ago"	136
21	FINALE "Oh joy! Oh rapture unforeseen"	141

H. M. S. "Pinafore:"

Or,

THE LASS THAT LOVED A SAILOR.

OVERTURE.

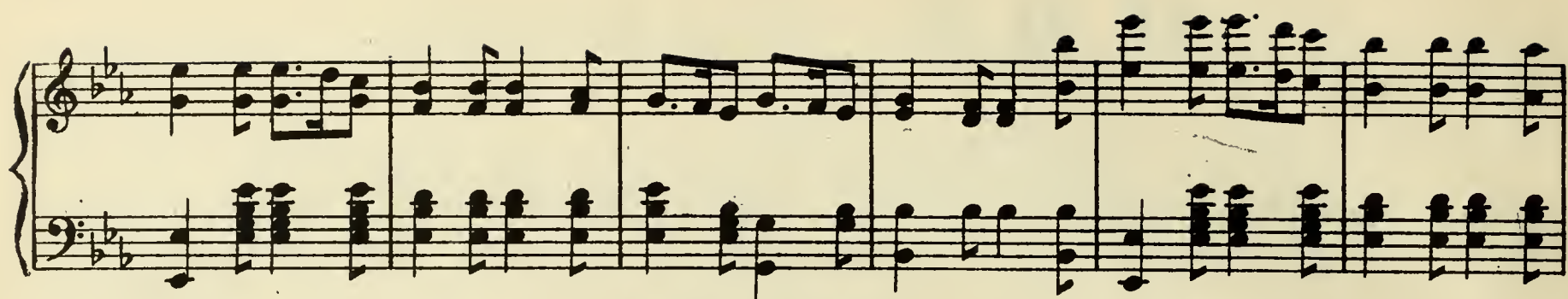
Allegro.

PIANO.

p

f

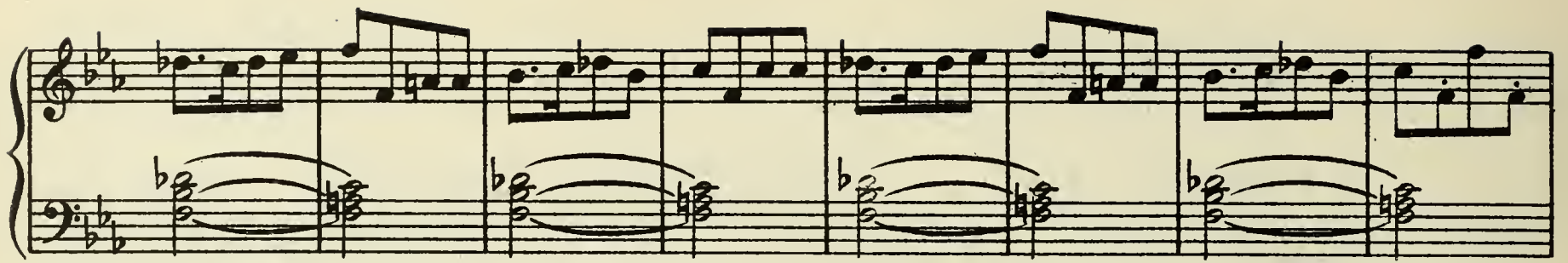
The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic marking and a crescendo. The fifth system concludes with a fortissimo (*ff*) dynamic marking. The score is characterized by lively eighth-note patterns in the treble and steady eighth-note accompaniment in the bass.





Allegro vivace.





Handwritten musical score on six systems of grand staves. The notation includes treble and bass clefs, key signatures of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and dynamic markings.

System 1: Features complex chordal textures with many beamed notes. Dynamic markings include *sf* (sforzando) and *p* (piano). A handwritten note "quick" is visible above the staff.

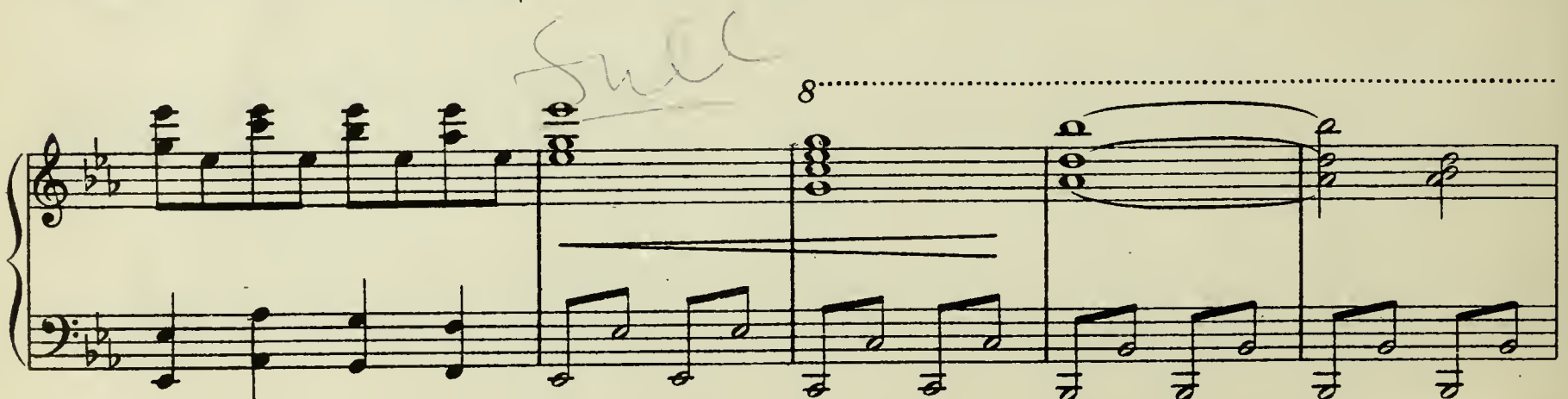
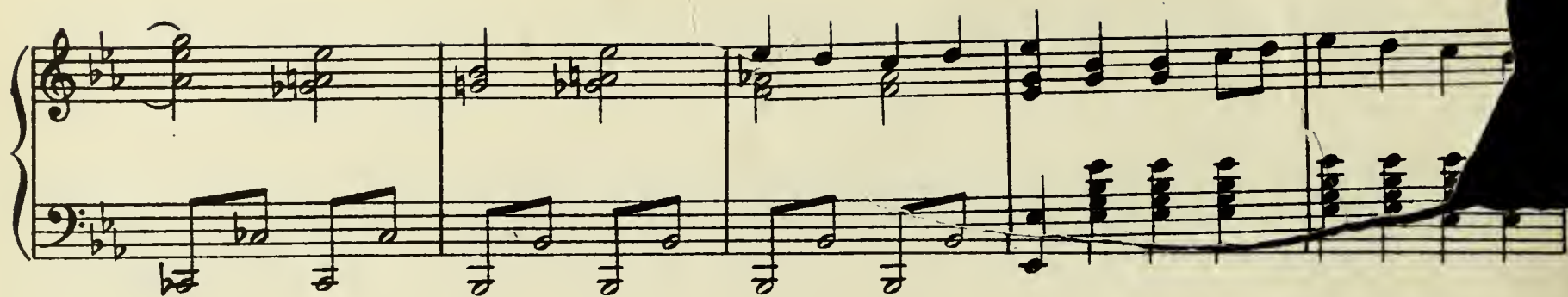
System 2: Continues the complex textures. Dynamic markings include *p* and *sf*.

System 3: The tempo changes to *Vivace*. The notation becomes more rhythmic with many eighth and sixteenth notes. Dynamic markings include *sf*.

System 4: Continues the *Vivace* section with dense chordal patterns. Dynamic markings include *sf*.

System 5: Continues the *Vivace* section. Dynamic markings include *sf*.

System 6: The final system, showing a transition to a more melodic line in the bass staff. A handwritten "Vivace" is written above the staff.



No 1.

OPENING CHORUS.

Allegretto Pesante.

PIANO.

*ff**ff**con gra.....**Impo sensitive**p**Staccato**con gra.....**Baritone*

con gva *cresc.*

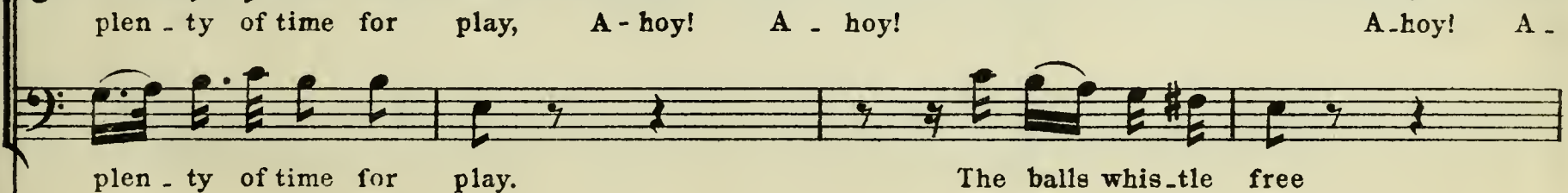
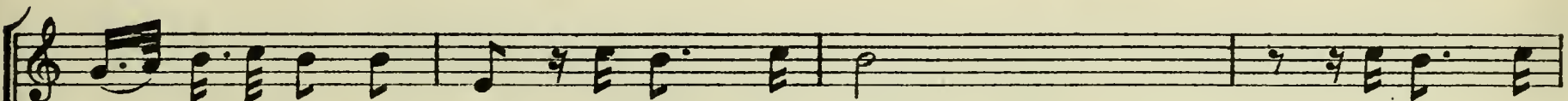
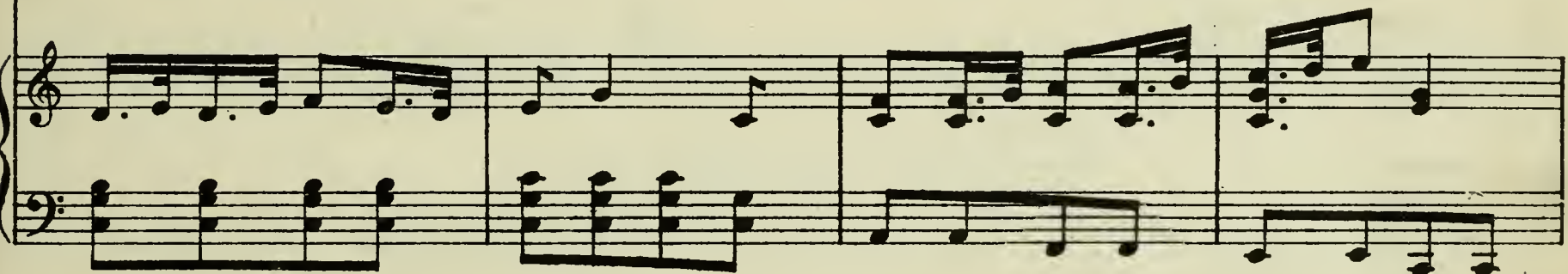
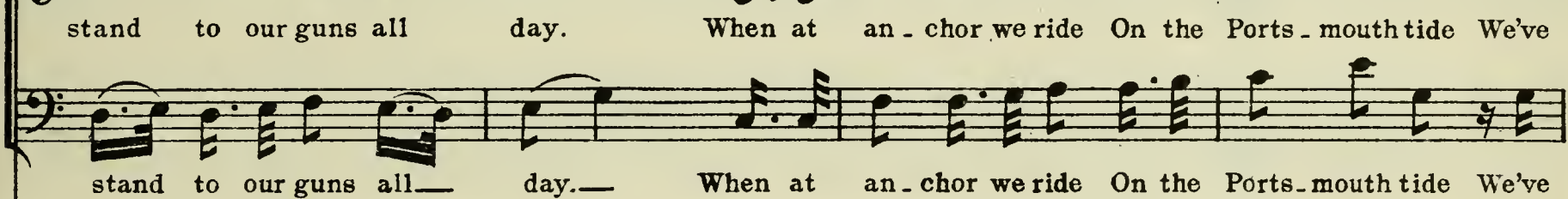
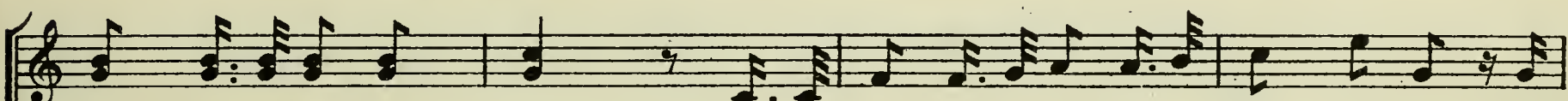
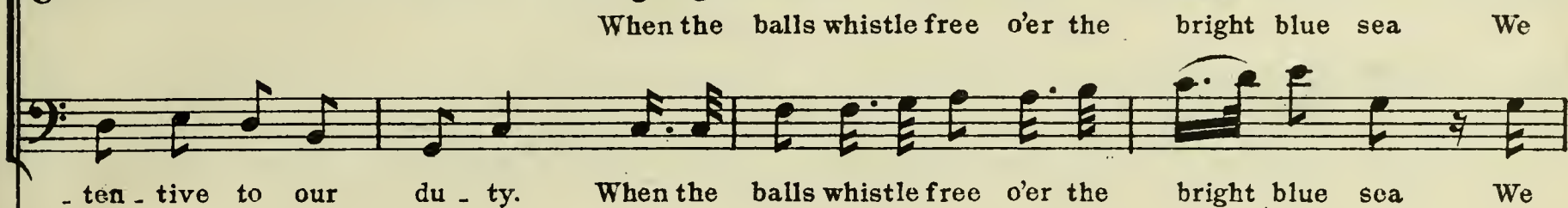
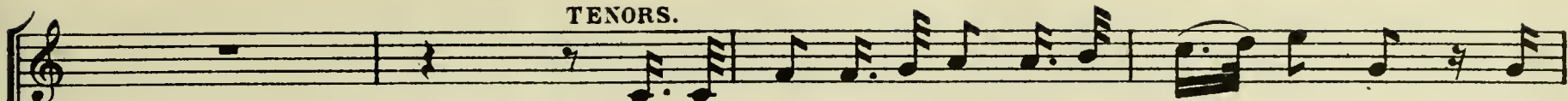
cresc molto *con gva* *ff*

con gva

con gva *BASSES. f* *sf.*
We - sail the o - cean

blue, And our sau - cy ship's a beau - ty; We're so - ber men and true, And at - *con gva*

TENORS.



hoy! We stand to our guns, to our guns all day.

O'er the bright blue sea We stand to our guns, to our guns all day.

con gva.....

ff We sail the ocean blue, And our saucy ships a beauty; We're

ff We sail the ocean blue, And our saucy ships a beauty; We're

ff

con gva.....

sober men and true, And attentive to our duty; Our saucy ships a

sober men and true, And attentive to our duty; Our saucy ships a

con gva.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

ff

con gva.....

con gva.....

Detailed description: This system contains the first two lines of the musical score. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are 'beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and'. The piano part includes a forte (*ff*) dynamic marking and a 'con gva' (con grande) tempo marking with a dotted line indicating a continuation.

true, We sail the o - - - cean blue.

true, We sail the o - - - cean blue.

con gva.....

Detailed description: This system contains the next two lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are 'true, We sail the o - - - cean blue.'. The piano part continues with the 'con gva' tempo marking. The vocal lines have a long note for the word 'o'.

.....

.....

Detailed description: This system contains the final two lines of the musical score on this page. It features two vocal staves and a piano accompaniment. The vocal staves are mostly empty, indicating the end of the vocal parts. The piano accompaniment continues with a series of chords and a final cadence.

No 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. Hail! men-o'-wars-men, safe-guards of your na-tion! Here is an end at last of all privation!

PIANO. *f*

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

p

attacca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE. I'm

PIANO. *f*

called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why; But

p

still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.

I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and

knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've

cof - fee. Soft tom - my and suc - cu - lent chops; I've

chick-ens and co-nies, And pret - ty po - lo-nies, And ex - cell-ent pe - per - mint

rall.

drops. ——— Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

Sail - ors should ne - ver be shy - So buy of your But - ter - cup,

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. ———

colla voce

f

No 2a

RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. RECIT.

VOICE. But tell me who's the youth whose faltering feet With difficulty bear him on his course?

PIANO.

BOATSWAIN. That is the smartest lad in all the fleet—Ralph Rackstraw. Ralph! That name! Remorse! remorse!

MRS. CRIPPS. *Ralph*

sf *Attacca.*

No 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. The

PIANO. *p*

123456

Night-ingale sigh'd for the moon's bright ray, And

told his tale_ in his own me_lo_dious way. He sang Ah, well-a-

CHORUS.
TENORS.
pp
-day. He sang Ah, well-a - day. RALPH.
The low - ly vale_ for the

BASSES.

moun - tain vain-ly sighed, To his hum-ble wail the

e - choing hills re-plied. They sang "Ah, well-a - day!" They

CHORUS.
pp

RALPH.

sang "Ah, well-a - day."

I know the va_lue of a kind_ly cho_rus, But

cho_rus-es yield lit_tle con_so_la_tion When we have pain, and sor-row too, be-

f *dim.*

MRS. CRIPPS.

_fore us! I love, and love, a_las! 'a_bove my sta_tion. He

*p*CHORUS. *unis.*

loves, and loves a lass a_bove his sta_tion! Yes, yes, the lass is much above his sta_tion.

ARIA.

Andante moderato.

VOICE.

RALPH.

A

PIANO.

f
Red.

*

mai-den fair to see, The pearl of min-strel-sy, A bud of blush-ing beau-ty; For

CHORUS.

whom proud no-bles sigh, And with each o-ther vie, To do her me-nial's du-ty. To

do her me-nial's du-ty. A sui-tor low-ly born, With

RALPH.

pp

hope - less pas - sion torn, And poor be - yond de - ny - ing, Has

dar'd for her to pine, At whose ex - al - ted shrine A world of wealth is

CHORUS. *p* *RALPH.*

sigh - ing, A world of wealth is sigh - ing. Un - learn - ed he in aught Save

that which love has taught, For love had been his tu - tor Oh,

*rall.**rall.*

pi - ty, pi - ty me! Our cap - tain's daughter, she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

And he, and he, that low - ly

BASSES.

And he, and he, that low - ly

sui - tor.

sui - tor.

sui - tor.

sui - tor.

sui - tor.

f

3

Ad.

*

Nº 4.

RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto. RECIT. CAPTAIN C.

VOICE. My gal-lant crew, good

VOICE.

PIANO. *Allegretto.* *ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

I am in rea-son-a-ble health, And hap-py to meet you all once more.

you, sir?

p *f*

(CHORUS.)

You do us proud, sir!

ff

1. I

am the captain of the Pin-a-fore.
do my best to sa-tis-fy you all.

You're
You're ex-

CHORUS OF MEN.

1. And a right good cap_tain too!
2. And with you we're quite con_tent!

p *f*

ve-ry, ve-ry good, And, be it un_der_stood I com_mand a—right good
_ceed_ing_ly po_lite, And I think it on_ly right To re_turn the_com_pli-

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Tho' re - la - ted to a peer, I can
Bad lan - guage or a - buse I

- mands a - right good crew.
- turn the - com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at
 "Both-er it" I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big.

sea. D! No, ne-ver! No, ne-ver! Hard-ly Hard-ly

What, ne-ver? What, ne-ver?

TENORS. e-ver. He's hard-ly e-ver sick at sea. Then give three cheers, and
 e-ver. Hard-ly e-ver swears a big, big D! }

BASSES. He's hard-ly e-ver sick at sea. Give three cheers, and
 Hard-ly e-ver swears a big, big D! }

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

ff

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

ff

1. CAP. C. 2.

2. I

No 4^a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

MRS. CRIPPS.

VOICE.



tim-ber, Is sought in marriage by Sir Jo-seph Por-ter Our Ad-mi-ral-ty's First Lord:

p *f*

But for some rea-son she does not seem to tac-kle kind-ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo-seph! Ah! I know too well— the

Tempo moderato.

an-guish of a heart that loves but vain-ly! But see! hear comes your

CAPTAIN C.

most attractive daughter; I go, farewell! A plump and pleasing per-son.

Nº 5.

SONG—(Josephine.)

Andante.

VOICE. Sor-ry her

PIANO. *f* *p*

lot— who loves too well, Hea-vy the heart— that hopes but vain - ly;

Sad— are the sighs that own the spell Utter'd by eyes— that speak too plain - ly.

rall.

Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly.

rall.

Hea - vy the sor - row that bows the head, When love is a -

p *cresc.*

- live and hope is dead, When love is a - live and

f *dim.* *colla voce* *p*

hope is dead.

f *p*

Sad is the hour when sets the sun, Dark is the

night to earth's poor daugh - ters, When to the ark the

wea - ried one Flies from the emp - - ty waste of wa - ters.

Sad is the hour — when sets — the sun, Dark is the night to earth's poor

Un poco animato.

daugh - ters. Hea - vy the sor - row that bows — the

head, When love is a - live — and hope — is dead, When

love — is a - live, And hope, — and hope — is dead.

colla voce

No 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino.

1st & 2nd SOPRANOS.

VOICE.

cresc.

O - ver the bright blue sea - - - Comes Sir

PIANO.

*p**cresc.*

Jo - - seph Por - ter, K. C. B. Wher - e - - ver he may

go - - - Bang, bang the loud nine poun - ders go;

f Shout _____ o'er the bright - blue sea, _____ *p* For Sir

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, marked with a colon and a fermata over the first measure. The lyrics "Shout" and "o'er the bright - blue sea," are written below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a single note with a fermata in the left hand. The system concludes with a piano (*p*) dynamic marking and the lyrics "For Sir".

Jo - seph Por - ter, K. C. B. Shout _____ o'er the bright blue

The second system continues the vocal and piano parts. The vocal line has a forte (*f*) dynamic marking and a colon with a fermata. The lyrics "Jo - seph Por - ter, K. C. B." and "Shout" are present. The piano accompaniment maintains its eighth-note pattern in the right hand and a single note with a fermata in the left hand. The system ends with a forte (*f*) dynamic marking and the lyrics "o'er the bright blue".

sea, _____ For Sir Jo - seph Por - ter, K. C. B., For Sir

The third system continues the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic and a colon with a fermata. The lyrics "sea," and "For Sir Jo - seph Por - ter, K. C. B., For Sir" are present. The piano accompaniment features a steady eighth-note pattern in the right hand and a single note with a fermata in the left hand. The system concludes with a piano (*p*) dynamic marking and the lyrics "For Sir".

Jo - seph Por - ter K. C. B. _____

The fourth system concludes the vocal and piano parts. The vocal line begins with a piano (*p*) dynamic and a colon with a fermata. The lyrics "Jo - seph Por - ter K. C. B." are present. The piano accompaniment features a steady eighth-note pattern in the right hand and a single note with a fermata in the left hand. The system ends with a piano (*p*) dynamic marking and the lyrics "Jo - seph Por - ter K. C. B.". The final measure of the piano accompaniment is marked with a piano-piano (*pp*) dynamic.

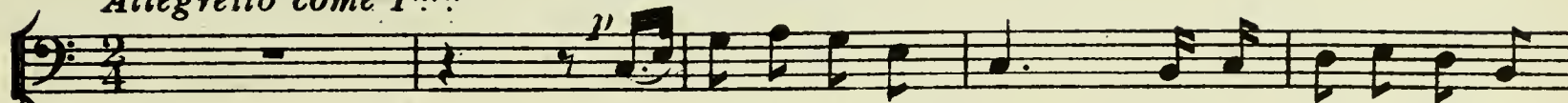
No 7.

CHORUS OF SAILORS.

Allegretto come Ima

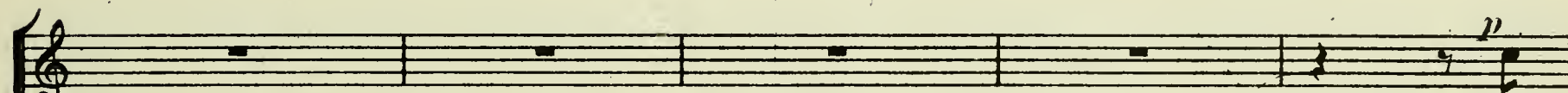
TENORS & BASSES.

VOICE.

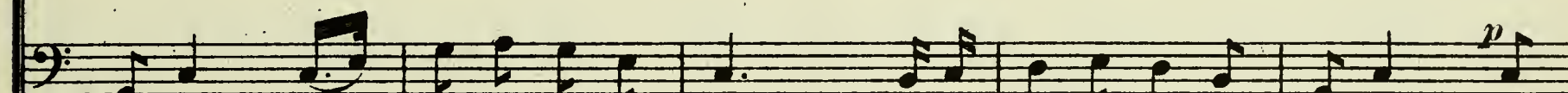


Sir Joseph's barge is seen, And its crowd of blushing

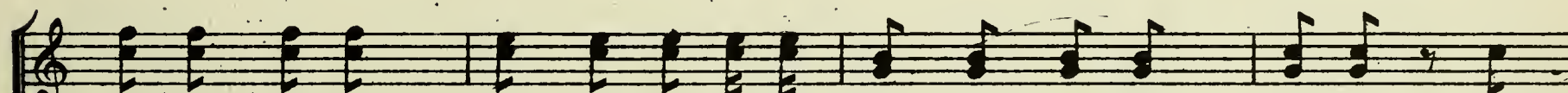
PIANO.



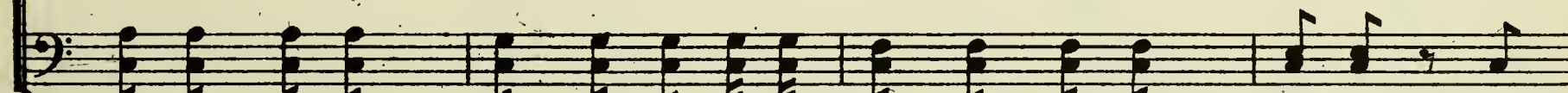
We



beau-ty, We— hope he'll find us clean, And at-ten-tive to our du-ty; We



sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're



sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty; We're



cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

cresc. molto

ff

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

ff

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

ff

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

p

SOPRANOS.

Gai - ly—

p

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the— ship - ping; Gai - ly—

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the—

shipping. TENORS & BASSES. Sai - lers—

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright - ly Sai - lers wel - come most po - lite - ly, welcome most po -

Sai - lers spright - ly al - ways right - ly Wel - come la - dies so po -

lite - ly.

SOPRANOS.

TENORS.

BASS.

lite - ly. Gai - ly trip - ping, light - ly skip - ping, Flock the -

We're smart and so - ber men, And

Gai - ly trip - ping, light - ly skip - ping, Flock the

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the -

quite de - void of fe - ar, In all the roy - al N. None

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the

Legato

mai - dens to the ship; Sai - lers spright - ly al - ways right - ly Wel - come

Legato

are so smart as we are; La - dies who can smile so bright - ly Sai - lers

Legato

mai - dens to the ship; La - dies who can smile so bright - ly Sai - lers

la-dies so po-lite

TENORS & BASSES. wel-come most po-lite

dim. *p*

ly, — so po-lite - ly. Gai-ly tripping, lightly

ly, most po-lite - ly. Gai-ly tripping, lightly

pp *pp*

skip-ping, Sailors al-ways wel-come la-dies most po-lite - - - ly.

skip-ping, Sailors al-ways wel-come la-dies most po-lite - - - ly.

cresc. *f* *dim.* *p*

NO. 8.

Sir Joseph, Cousin Hebe and Chorus.

Moderato.
CAPTAIN C.

Now give three cheers I'll lead the way, Hur - rah! Hurrah! Hur - ray! Hur -

CHORUS. SOPRANO.
Hur - ray! Hur -

BASS.
Hur - ray! Hur -

Moderato.
PIANO. *mf* *f a tempo*

- ray! Hur - ray!

SIR J. PORTER. *Vivace.*
I am the mon - arch of the

- ray! Hur - ray!

10 bars
Side drum. *Vivace.*
(ad lib. until voice)

COUSIN HEBE.
sea, The ru - ler of the Queen's Na - vee, Whose praise great Bri - tain loud - ly chants: And

we are his sis_ters and his cou_sins and his aunts. CHORUS. SOPRANOS.

And we are his sis_ters and his
TENORS & BASSES.

And they are his sis_ters and his

cresc.

His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

cou_sins and his aunts, His sis_ters and his cou_sins and his aunts.

f *p*

SIR J. PORTER.

When at an_chor here I ride, My bo_som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his

cousins and his aunts. **SOPRANOS.** His

And so do his sisters and his cousins and his aunts, His **TENORS & BASSES.**

And so do his sisters and his cousins and his aunts, His

cresc.

SIR J. PORTER.

sisters and his cousins and his aunts. But

sisters and his cousins and his aunts.

sisters and his cousins and his aunts.

f *p* *dim.*

when the breez - es blow I gen - er - al - ly go be - low, And

mp

COUSIN HEBE.

seek the se - clu - sion that a ca - bin grants. And so do his sisters and his

cou_sins and his aunts, SOPRANOS. And

And so do his sis_ters and his cou_sins and his aunts. And

TENORS & BASSES. And

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc. *f*

reck_ons up by doz_ens, and his aunts.

reck_ons up by doz_ens, and his aunts.

reck_ons up by doz_ens, and his aunts.

No 9.

SONG.— Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.

The piano introduction is in 2/4 time, marked *Allegro non troppo*. It features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

SIR J. PORTER.

1. When
2. As

The first line of the song features a vocal melody for Sir J. Porter on a single staff. Below it, the piano accompaniment continues on two staves. The piano part includes a piano (*p*) dynamic marking. The melody consists of a few notes, followed by a repeat sign and then more notes.

I was a lad I serv'd a term As of - fice boy to an At - tor - ney's firm. I
of - fice boy I made such a mark That they gave me the post - of a ju - nior clerk. I

The piano accompaniment for the first line of lyrics, consisting of two staves. It features a steady eighth-note accompaniment in the bass and chords in the treble.

cleand the win - dows and I swept the floor, And I po - lish'd up the han - dle of the
serv'd the writs with a smile so bland, And I co - pied all the let - ters in a

The piano accompaniment for the second line of lyrics, consisting of two staves. It continues the eighth-note accompaniment pattern from the previous section.

big front door.
big round hand.

CHORUS.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big big round hand.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big big round hand.

po-lish'd up that han-dle so care-ful-lee, That now I am the ru-ler of the
co-pied all the let-ters in a hand so free, And now I am the ru-ler of the

Queen's Na-vee.
Queen's Na-vee.

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free. And

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free, And

SIR J. PORTER.

8. In ser-ving writs I
4. Of le-gal knowledge I ac-

now he is the ru-ler of the Queen's Na-vee.

now he is the ru-ler of the Queen's Na-vee.

made such a name That an ar-ti-cled clerk I— soon be-came; I wore clean col-lars and a
-quired such a grip That they took me in - to the part-ner-ship, And that jun - ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.
-ship I ween Was the on - ly ship— I— ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

That pass ex - am - in - a - tion did so
That kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship at he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship at he ever had seen.

well for me } That now I am the ru - ler of the Queen's Na - vee.
suit - ed me }

That
That

That
That

pass ex - am - in - a - tion did so well for he } That now he is the ru - ler of the Queen's Na - vee.
kind of ship so suit - ed he }

pass ex - am - in - a - tion did so well for he } That now he is the ru - ler of the Queen's Na - vee.
kind of ship so suit - ed he }

SIR J. PORTER.

5. I grew so rich that I was sent By a
6. Now lands-men all, who - ev - er you may be, If you

p

pock-et borough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all,
care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

f

I thought so lit - tle they re - ward - ed me, By
Stick close to your desks and nev - er go to sea, And you

- self at all,
gold - en rule,

- self at all,
gold - en rule,

making me the ru - ler of the Queen's Na - vee.
all may be ru - lers of the Queen's Na - vee.

He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all - may be rulers of the Queen's Navee. Queen's Navee.

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all - may be rulers of the Queen's Navee. Queen's Navee.

N^o 9a

EXIT FOR LADIES.

Vivace.

SIR JOSEPH.

VOICE.

For I hold that on the seas The ex-pression "if you

PIANO.

COUSIN HEBE.

please" A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPRANOS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts!

reck-ons up by doz-ens, and his aunts!

Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

CARPENTER.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird; His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

dic - ta - to - rial word; And his
tang of a ty - rant tongue; And his

dic - ta - to - rial word; His nose should pant,
tang of a ty - rant tongue; His foot should stamp,

dic - ta - to - rial word; His nose should pant, And his
tang of a ty - rant tongue; His foot should stamp, And his

lip should curl, And his brow should furl,
throat should growl, And his face should scowl,

His cheeks should flame, His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e-ver ready For a
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be e-ver ready For a
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist e-ver
scowl, And his eyes should flash, And his breast pro - trude, And this his

TENORS.

*Più vivace.**cresc.*

rall.
 knock - down blow.
 at - ti - tude.

His nose should pant, And his lip should curl, His
 His foot should stamp, And his throat should growl, His

BASSES.

rall.
 knock - down blow.
 at - ti - tude.

His nose should pant, And his lip should curl, His
 His foot should stamp, And his throat should growl, His

rall.
 rea - dy For a knock - down blow.
 cus - tom - a - ry at - ti - tude.

*Più vivace.**cresc.*

cheek should flame, And his brow should furl, His bo - som should heave, And his
 hair should twirl, And his face should scowl, His eyes should flash, And his

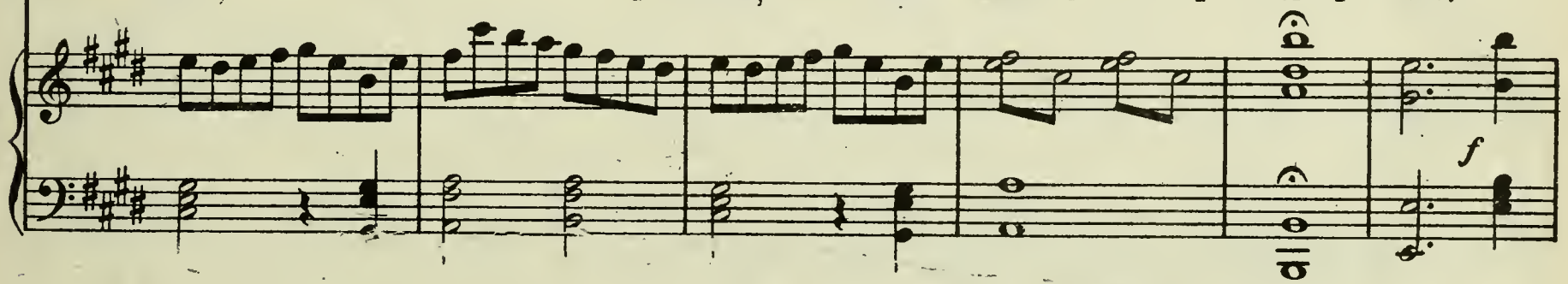
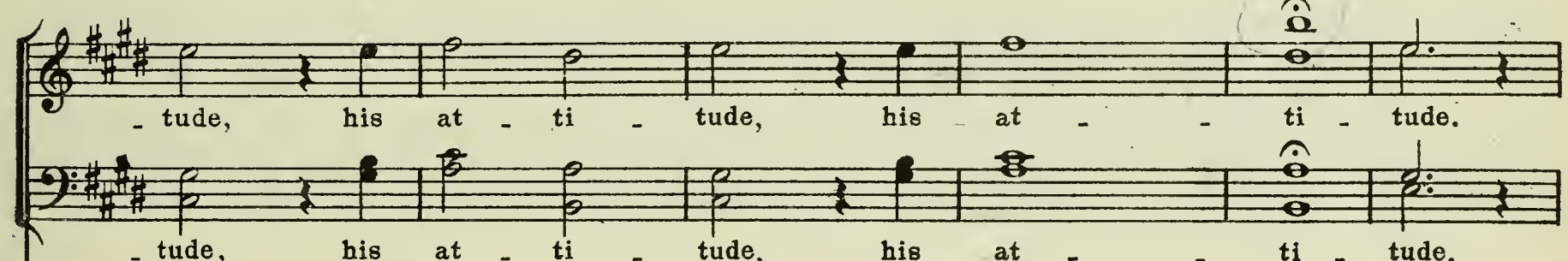
cheek should flame, And his brow should furl, His bo - som should heave, And his
 hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

f
 heart should glow, And his fist be ev - er read - y For a knock-down blow.
 breast pro - trude, And this should be his cus - tom - a - ry

f
 heart should glow, And his fist be ev - er read - y For a knock-down blow.
 breast pro - trude, And this should be his cus - tom - a - ry

*Vivace.**f*



No. 11.

DUET,—(Josephine and Ralph.)

Allegro con brio. JOSEPHINE.

VOICE. Re - frain, au - da - cious

PIANO. *ff* *fp*

tar, Your suit from press - ing, Re - mem - ber what you are, And whom ad -

- dress - ing, Re - frain, au - da - cious tar, Your suit from press - ing, Re - mem - ber what you are, And

whom addressing, Re - frain, audacious tar, Re - member what you are. *p (aside)* I'd

Un poco più lento.

laugh my rank to scorn, In u - nion ho - ly, Were he more highly born Or I — more

p

low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly

cresc. *dim.* *p* *ritard.*

mf *dim.* *colla voce*

born Or I more low - ly.

pp *ff*

Tempo I.

RALPH. Proud

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

p

- bey, It is — my — du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap_tain's daughter; Proud la - dy, have your way, You

speaking, and I o - bey. *(aside)* *p* *Un poco più lento.* My heart, with an_guish

torn, Bows down be - fore her; She laughs my love to scorn; Yet I a -

cresc. *dim.* *p* *rit.* - dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

Tempo I. JOSEPHINE. scorn, Yet I a - dore her. Re - frain au - da - cious tar, Your suit from

più lento
p

press - ing! I'd

più lento
p

RALPH.
f

Proud la - dy, have your way, Un - feel - ing beau - ty! My

più lento

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*

I more low - ly.

rit. *pp*

I a - dore — her.

rit. *pp* *p*

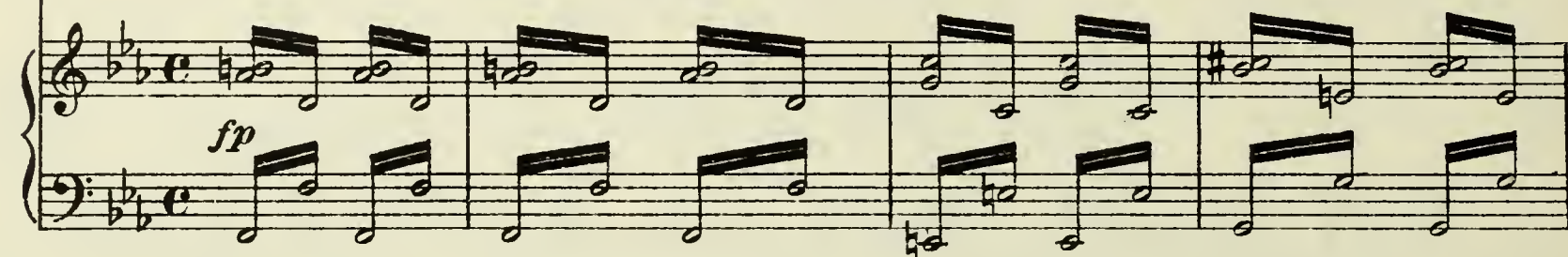
FINALE.- ACT I.

*Allegretto moderato.*RALPH. *Recit.*

VOICE.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO.

fp

RALPH.

-pect-ed!

Allegro con brio.

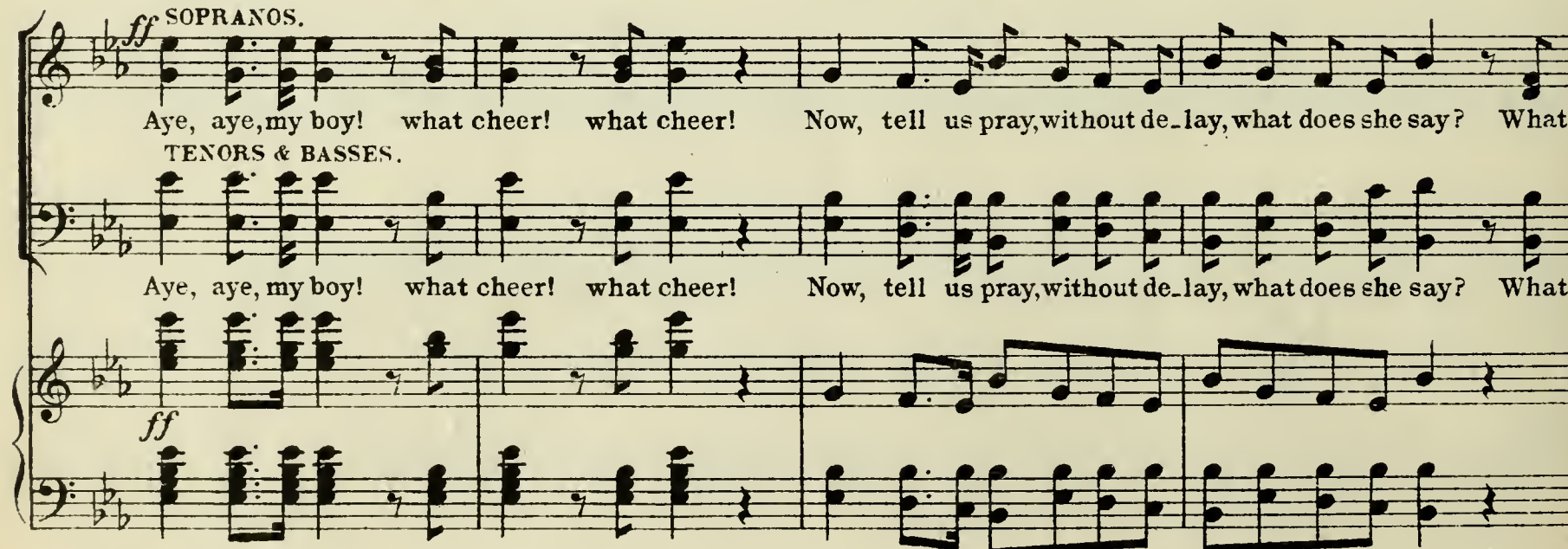
Messmates a-hoy! come here! come here!

*f a tempo**Segue Finale**ff**ff* SOPRANOS.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

TENORS & BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

ff

RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

ff *p*

- jects my hum - ble gift, my la - dy. She says. I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

f

DEADEYE.

She spurns your suit! O - ho! O-ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri_

BOATSWAIN.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri_

CHORUS.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri_

Shall we submit? are we but slaves? Love comes a like to high and low— Bri_

Shall we submit? are we but slaves? Love comes a like to high and low— Bri_

- tan - nia's sai - lors rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lors rule the waves, And shall we stoop to in - sult?

- tan - nia's sai - lors rule the waves, And shall they stoop to in - sult? No! no!

- tan - nia's sai - lors rule the waves, And shall we stoop to in - sult? No! no!

DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

toi-lers of the waves, She spurns you all- I told you so!

SOPRANOS.

Shall they sub-mit?

TENORS & BASSES.

Shall we sub-mit?

COUSIN HEBE.

Shall they submit?

are they but slaves

BOATSWAIN.

Shall we submit?

are we but slaves

DEADEYE.

You must sub - mit

you are but

are they but slaves?

Shall they submit?

are they but slaves?

are we but slaves?

Shall we submit?

are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HEBE & SOPRANOS.

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN & BASS.

rule the waves And shall we stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I lov'd her

CHORUS.

well! Of life, a - las, his leave he's tak - ing, For

Of life, a - las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH. *ba.*

tell The maid as he died, he lov'd her well. Be warn'd, my

tell The maid as he died, he lov'd her well.

mess - mates all Who love in rank a - bove you - For Jo - sephine I

JOSEPHINE. RECIT.

fall! Ah! stay your hand! I love you!

Tutti. CHORUS. SOPRANOS.

TENORS & BASSES.

Ah! stay your hand - she loves you!

RALPH. JOSEPHINE. *ff*

Loves me? Loves you! Yes! Yes! Ah yes! she loves you!

TENORS & BASSES.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

With woo_ing words and lov_ing song, We'll chase the lag_ging hours a_long, And

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - my roun - de - lays!

drea - my roun - de - lays!

drea - my roun - de - lays! DEADEYE.

He thinks he's

f

won his Jo - seph - ine, But tho' the sky is now se - rene, A frowning thun - der - bolt a -

stacc.

p

-bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

p

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph - ine less coy In ma-ny va-rious

cresc. *f*

JOSEPHINE.
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

COUSIN HEBE.
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

RALPH.
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

ways. Our captain soon, unless I'm wrong, Will be ex-

sf *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - - - - - cen - - -

sky is all a - - - - -

sky is all a - - - - -

sky is all a - - - - -

- treme - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

- - do *f*

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways, In many various ways, Our captain soon will

p

- blaze, The sky is all, is all a - blaze. _____

- blaze, The sky is all, is all a - blaze. _____

- blaze, The sky is all, is all a - blaze. _____

be extremely down up on The wick-ed men in many various ways. _____

cres - cen - do

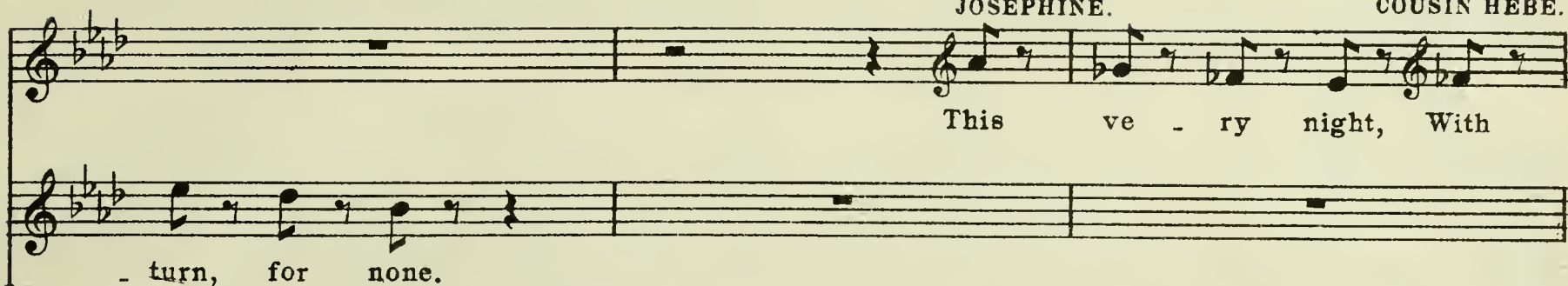
JOSEPHINE. *p*
 This ve - ry night, With -
 HEBE. *p*
 With ba - ted breath,
 RALPH. *p*
 And muf - fled oar,
Exactly the same time.
pp staccato

- out a light, A cler - gy - man
 As still as death
 We'll steal a - shore. Shall

JOSEPHINE.
 And then we can
 RALPH.
 make us one Re -
 BOATSWAIN.
 At half - past ten,

JOSEPHINE.

COUSIN HEBE.



BOATSWAIN.

Can part them then!

CHORUS.

This ve - ry night With

This ve - ry night, With

RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath And muf - fled oar - With - out a light, As still as death We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE.

RALPH.

COUSIN HEBE.

JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And
BOATSWAIN.

At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

MRS. CRIPPS.

This ve - ry

Can part. them then! This

RALPH.

Re - turn, for none

BOATSWAIN.

This

Can part them then! This

CARPENTER.

This

then they can Re - turn, for none Can part them then! This ve - ry

then they can Re - turn, for none Can part them then! This

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e staco.

- man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death We'll steal a - shore. A

man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry

cler - gy - man Shall make them one At half - past ten. This ve-ry

[illegible]

ff

- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

ff

p

part us then!

p

part them then!

p

part us then!

p

none Can part them then!

p

none Can part them then!

p

none Can part them then!

p

none Can part them then!

p

none Can part them then!

p

DEADEYE. *Recit. Moderato.*

For - - bear, nor car-ry out the scheme you've plann'd, She is a

la-dy- you a fore-mast hand! Re - mem-ber, she's your gallant captain's daughter,

Allegro.
CHORUS. *Tutti.*

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio.

ff

 The first system of the piano introduction features a treble and bass staff in 6/8 time. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano introduction with similar melodic and rhythmic patterns in the treble and bass staves.

SOPRANOS. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

TENORS & BASSES. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side - Who

This system shows the piano accompaniment for the first vocal entry. The treble staff has a more active melodic line, and the bass staff continues with a steady accompaniment.

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

 This system contains the vocal lines for the second entry and the corresponding piano accompaniment. The vocal staves show the lyrics, and the piano staves provide the accompaniment.

The final system of the page shows the piano accompaniment, featuring a melodic line in the treble and a supporting line in the bass.

[illegible][illegible][illegible]

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS & SOPRANOS.

Vivace.

For a British tar is a soaring soul As

p

free as a moun-tain bird;— His— en-er-get-ic fist should be rea-dy to re-sist A

dic-ta-to-rial word!— His— eyes should flash with an in-born fire, His

brow with scorn be wrung; He ne-ver should bow down to a dom-i-neering frown, Or the

tang of a ty-rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

cresc.

heart should glow, And his fist be e-ver rea-dy for a knock-down blow.

f

SOPRANOS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

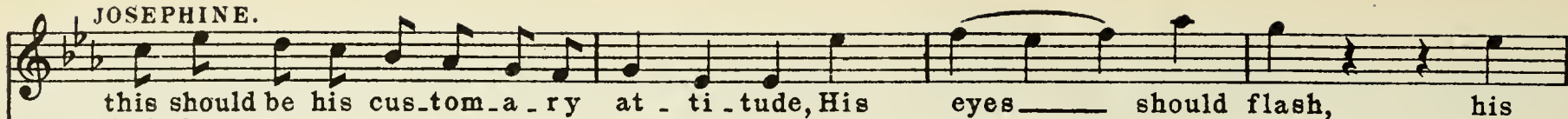
His foot should stamp and his throat should growl, His

ff

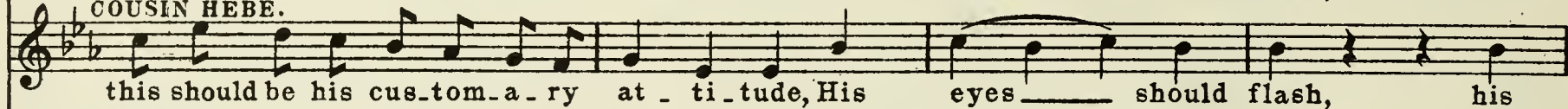
hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

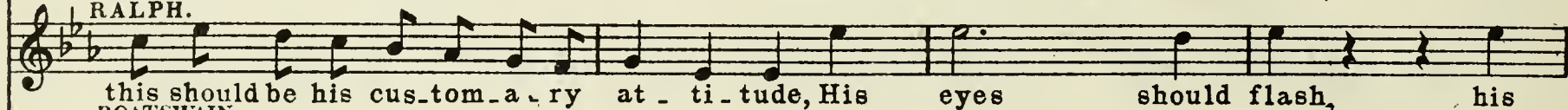
JOSEPHINE.



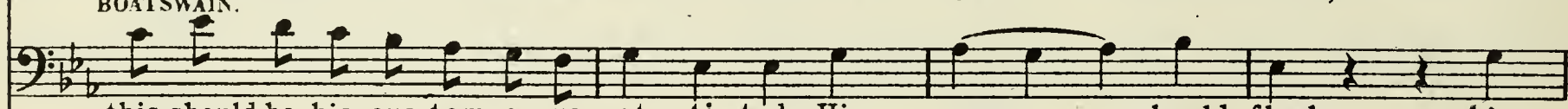
COUSIN HEBE.



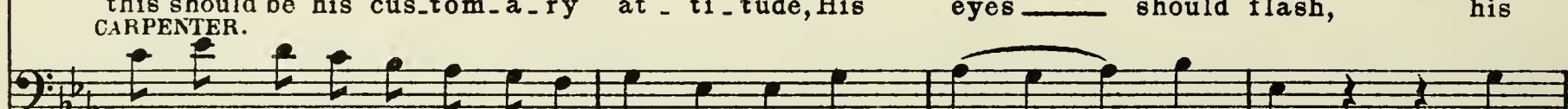
RALPH.



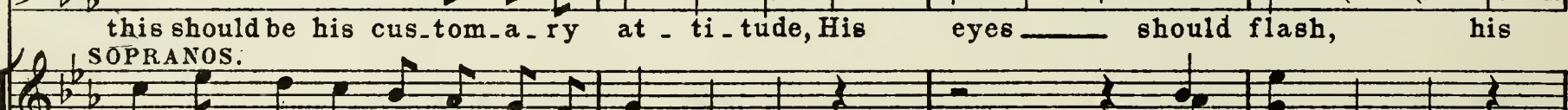
BOATSWAIN.



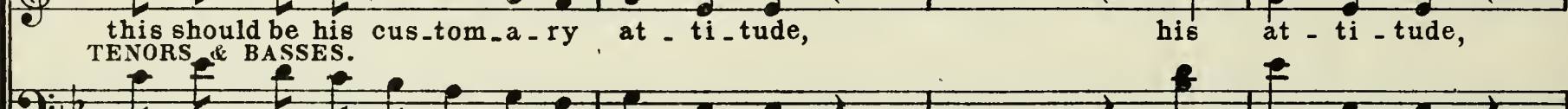
CARPENTER.



SOPRANOS.

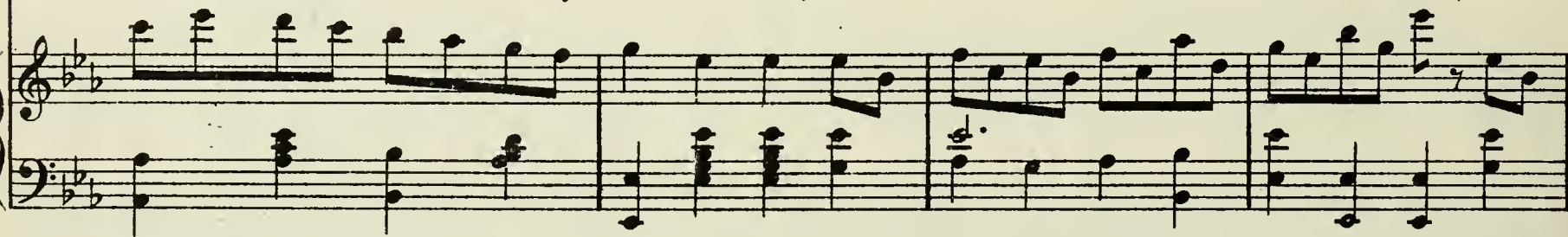


TENORS & BASSES.



this should be his cus_tom_a_ry at _ ti _ tude,

his at _ ti _ tude,



breast_ pro - trude,

His eyes _____

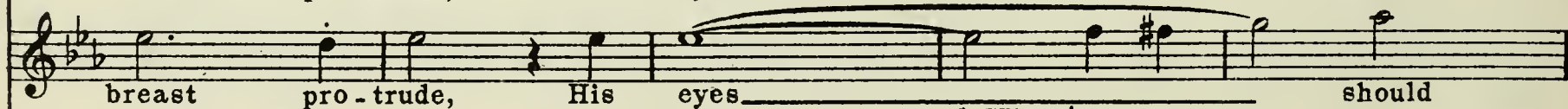
should



breast_ pro - trude,

His eyes _____

should



breast pro - trude,

His eyes _____

should



breast_ pro - trude,

His eyes _____

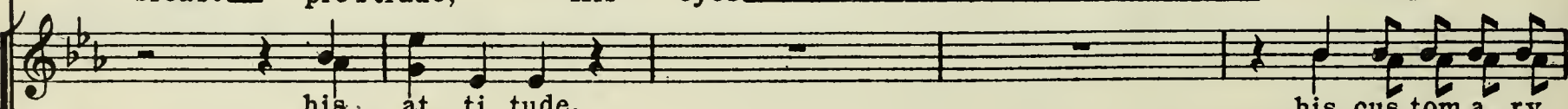
should



breast_ pro - trude,

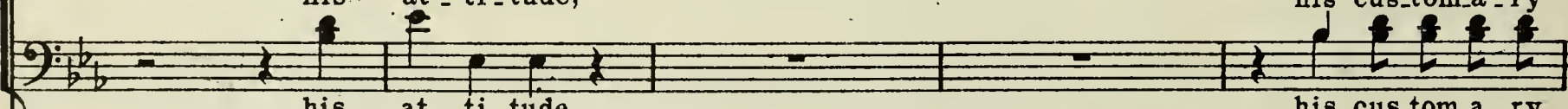
His eyes _____

should



his at _ ti _ tude,

his cus_tom_a_ry



his at _ ti _ tude,

his cus_tom_a_ry



flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 flash, his eyes should flash, his breast pro -
 at - ti - tude, his at - ti - tude, his
 at - ti - tude, his at - ti - tude, his

Stringendo.

sf. *sf.*

Più vivo.

- trude, His eyes should *ff* flash, *ff*
 - trude, His eyes should *ff* flash, *ff*
 - trude, His eyes should flash, should flash, *ff*
 - trude, His eyes should *ff* flash, *ff*
 - trude, His eyes should *ff* flash, *ff*
 at - ti - tude. His eyes, *ff*
 at - ti - tude. His eyes, *ff*

Più vivo.

ff

[illegible]

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

8.....:

ff

1. 2.

rall.

END OF ACT I.

ENTR'ACTE.

Tempo moderato.

PIANO.



Act II.



No 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

p *fz* *p a tempo*

CAPTAIN C.

Fair moon, to thee I— sing! Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens? I have

liv'd hi-ther-to Free from the breath of—

slan-der, Be-lov'd by all my crew, A

real-ly po-pu-lar Com-man-der: But now my kind-ly crew re-

-bel,— My daugh-ter to a tar is par-tial. Sir

Jo-seph storms, and, sad to tell, He threat-ens a court-
cresc.

f - mar - tial! *p* Fair moon, to thee I sing!

f *dim.* *pp*

Bright re-gent of the hea - vens, Say, why is

ev - 'ry - thing - Ei - ther at six - es or at se - vens?

Fair moon, to thee I sing, *rall.* Bright re-gent of the

colla voce

heav'ns!

a tempo *p*

No 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE.

MRS. CRIPPS.

Things are sel - dom what they seem,

PIANO.

*p**ff**p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

CAPTAIN C.

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

MRS. CRIPPS.

Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold;

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. MRS. CRIPPS.

So they be, fre - quent - ly. Drops the wind and

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C.

Yet it is a far - thing still. Yes, I know, that is so:

Tho' to catch your drift I'm striving, It is sha - dy, it is sha - dy,

I don't see at what you're dri-ving, Mystic la - dy, mystic la - dy.

MRS. CRIPPS.

Stern con-vic - tion's o'er him steal-ing That the mys - tic la - dy's deal-ing

CAPTAIN C.

Stern con-vic - tion's o'er me steal-ing That the mys - tic la - dy's deal-ing

In o-ra - cu-lar re-veal-ing. That is so.

In o-ra - cu-lar re-veal-ing. Yes, I know.

CAPTAIN C.

Tho' I'm a - ny - thing but cle-ver I could talk like that for e-ver! Once a cat was

MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - ry true, so they do:

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee!

CAPTAIN C.

I a - gree. Paw of cat the chest - nut snatches, Worn out garments

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catches.

MRS CRIPPS.

Yes, I know that is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I — bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so.

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,

tremble! Lethim tremble! Yes, I know, that is so.

Here to-day and gone to-morrow, Yes, I know, that is so.

pp *a tempo* *ff*

No 15.

SCENA—(Josephine.)

Andante.

VOICE.

The hours creep on a - pace,

My

PIANO.

guil - ty heart is quak - ing;

Oh, that I might re - trace

The step that I am

tak - ing;

It's fol - ly it were ea - sy to be shew - ing:

What I am giv - ing

up,

and whither

go - - ing!

{ On the one hand, papa's luxurious home
hung with ancestral armour and old } brasses,

Carved oak and tapestry from distant Rome, glass - es, Rich Oriental rugs, pil - lows, And
rare "blue and white" Venetian finger - luxurious sofa

ev - 'rything that is - n't old, from Gil - lows! And, on the other, a dark and dingy room, crying,
in some back street with stuffy children

Where organs yell, and clacking housewives, dry - ing, With one cracked looking - and
fume, and clothes are hanging out all day a - glass to see your face in,

Allegro con spirito.
dinner served up, ba - sin!
in a pudding -
cresc. molto. *f*

A sim - ple sai - lor, low - ly born; Un - let - ter'd and un -

- known; Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im - part, No wealth of house or land; No for - tune, save his

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand; And

yet he is so won_drous fair, That love for one so pass_ing rare, So

peer-less in his man_ly beau_ty, Were lit_tle elsethan so_lemn du_ty, Were

rallentando
lit_tle else than so_lemn du_ty! Oh god of

rall.

ad lib. *a tempo*
love and god of rea_son say,— Which of you twain shall my poor heart o_bey? A

sim_ple sai_lor, low_ly born, Un_let_ter'd and un_known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right

hand, Oh god of love and god of rea-son, say, Which of you

p *cresc.*

twain shall my poor heart, - my poor heart o -

mf

- bey, God of love, god of rea-son, god of reason, god of love, say, -

p *cresc.* *f* *f*

Which shall my poor heart o - bey? Oh

god of love and god of rea-son, say, Oh god of love and god of rea-son,

say, Which of you twain shall my poor heart o - bey, my—

heart o - bey Which shall my heart, — my heart o -

- bey.

No 16. TRIO:—(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO. *f*

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and
CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

p

therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have
therefore, Though his Lordship's station's migh-ty, Though tu-pen-dous be his brain, Though her
therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

car - ried firm con - vic - tion To my hes - i - ta - ting heart.
 tastes are mean and fligh - ty, And her for - tune poor — and plain—
 oc - cu - py a sta - tion In the low - er mid - dle class—

CAPTAIN C. & SIR J. PORTER. (every time.)

Ring the mer - ry bells on board ship, Rend the air with warb - ling wild,

CAPTAIN C.

CAPTAIN C.
(each verse.)

SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE.
(each verse.)SIR J. PORTER.
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rules the wa-ter. And a tar who ploughs the wa-ter.

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la-den, Rend with songs the air a-bove,
CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la-den, Rend with songs the air a-bove,

For the u-nion of a mai-den With the man who owns her love.

For the u-nion of a mai-den With the man who owns her love.

f 3rd Verse.

Let the air with joy be la - den,

f CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is A major (three sharps). The lyrics "Rend with songs the air a - bove, For the man who owns" are written below the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

her love.

her love.

The second system of the musical score continues with three staves. The vocal staves have the lyrics "her love." with a long note and a fermata. The piano accompaniment continues with a similar pattern, featuring a steady eighth-note bass line and chords in the right hand. The key signature remains A major.

The third system of the musical score consists of two staves for piano accompaniment. The right hand features a more complex chordal texture with some accidentals, while the left hand continues with a steady eighth-note bass line. The key signature remains A major.

The fourth system of the musical score consists of two staves for piano accompaniment. The right hand features a more complex chordal texture with some accidentals, while the left hand continues with a steady eighth-note bass line. The key signature remains A major.

Nº 17.

DUET— (Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.



Kind. Cap_tain, I've im_por_tant in_for_ma - -

PIANO.

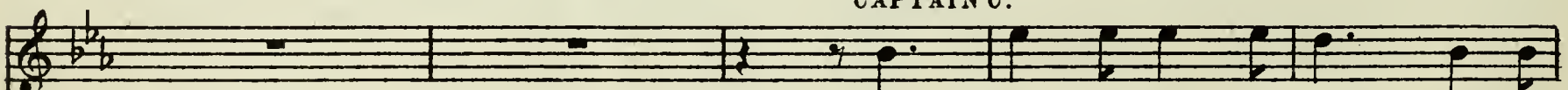


- tion— Sing hey, the kind Comman_der that you are— A -

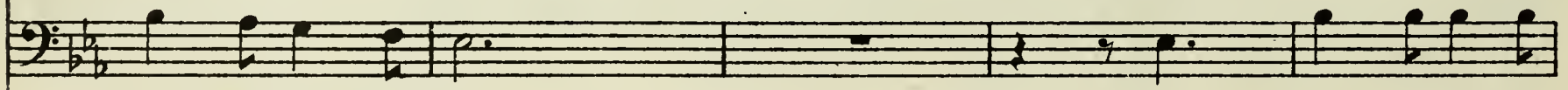


- bout a cer_tain in_ti_mate re_la - - - tion, Sing hey, the mer_ry

CAPTAIN C.

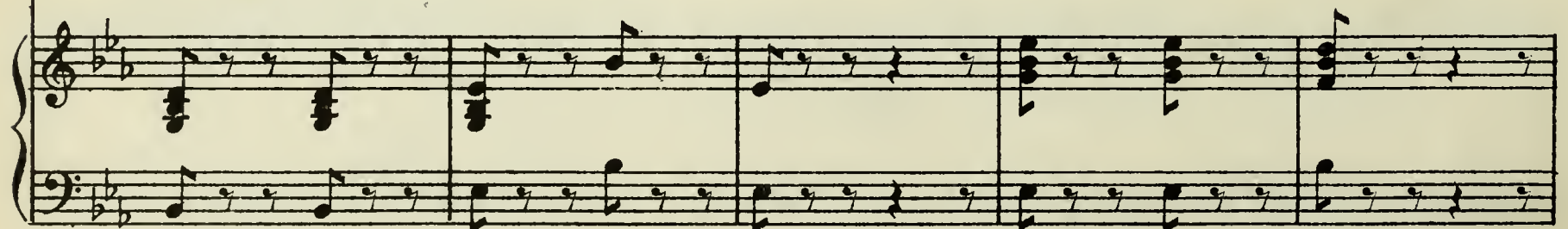


The mer_ry, mer_ry mai_den, The



mai_den and the tar.

The mer_ry, mer_ry



mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den— and the
mai - den, The me - r - ry mi - den, The mai - den— and the

CAPTAIN C.

tar. Good

tar.

fel - low, in con - un - drums you are speak - ing— Sing hey, the mys - tic

sai - lor that you are The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing
The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey. the mer - ry mai - den - and the tar.
mai - den, The mai - den - and the tar.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - ing— Sing

hey, the sim - ple Cap - tain that you are—

This ve - ry night with

Rack - straw to be fly - ing,

Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

tar. CAPTAIN C. 4. Good
tar.

fel - low, you have giv - en time - ly warn - ing— Sing hey, the thoughtful

sai - lor that you are— I'll talk to Mas - ter Rack - straw in the

morn - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o' -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails— and the tar.

mer - ry cat, The mer - ry cat. - o' - nine - tails— and the tar.

No 18.

SOLI and CHORUS.

Moderato. *pp* TENORS & BASSES.

VOICE. Care - ful - ly on tip - toe

PIANO. *pp*

steal - ing, Breath - ing gent - ly as we may, Ev - 'ry

step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness

ff

DEADEYE. CHORUS OF MEN.

me! why, what was that? Si - lent be, it was the cat! It

The musical score is written for voice and piano. The voice part is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piano part is in treble and bass clefs with the same key signature and time signature. The tempo is marked 'Moderato'. The dynamics range from 'pp' (pianissimo) to 'ff' (fortissimo). The lyrics are written below the voice staff. The score is divided into sections: a vocal entry for Tenors and Basses, a piano accompaniment, and a chorus of men. The lyrics describe a cat stealing and being caught.

f CAPTAIN C.

was, it was the cat! They're right, it was the

cresc. *p*

CHORUS OF MEN.

cat! Pull a-shore in fash-ion stea-dy, Hy-men

dim.

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

ff

DEADEYE.

me why, what was that? Si-lent be, a-gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a-gain the cat! They're

p JOSEPHINE.

Ev-ry step with cau- tion

p RALPH.

Ev-ry step with cau- tion

right, it was the cat! with cau- tion

DEADEYE.

Ev-ry step with cau- tion

pp

feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, We will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

feel - ing, They will soft - ly steal a - way, Ev - 'ry step with cau - tion *pp*

TENORS. We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion *pp*

BASSES. We will steal a - way, Ev - 'ry step, ev - 'ry step with cau - tion *pp*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, We will steal a - - - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, They will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

feel - ing, We will soft - - - ly steal a - way. *rall.*

Allegro. *ff* *accel.*

CAPTAIN C.

Vivace.

Hold!

Pret-ty daugh - ter of mine, I in -

*ff**p*

- sist up-on know-ing

Where you may be go-ing With these sons of the brine;

For my ex - cel - lent crew,

Tho' foes they could thump a - ny, Are

CHORUS OF MEN.

scarce - ly fit com - pan-y, My daugh - ter, for you,

Now, hark at that, do! Tho'

foes we could thump any, We're scarcely fit - com - pany For a la - dy like you!

RALPH. *p*

Proud

p

of - fi - cer, that haughty lip un - curl! Vain man, suppress that su - per - ci - lious

sneer, For I have dard to love your match - less girl, A

CAPTAIN C.
fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.
He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH.
I, hum - ble, poor, and low - ly born, The mean - est in the

port di-vi-sion- The butt of e-pau-let-ted scorn- The

port di-vi-sion- The butt of e-pau-let-ted scorn- The

mark of quar-ter-deck de-ri-sion, Has dar'd to raise his

mark of quar-ter-deck de-ri-sion, Have dar'd to raise my

worm-y eyes A-bove the dust to which you'd mould him, In man-hood's glor-ious

worm-y eyes A-bove the dust to which you'd mould me, In man-hood's glor-ious

ff

pride to rise, He is an Eng - - - lish - man, be -

ff

pride to rise, I am an Eng - - - lish - man, be -

- hold him!

- hold me!

He

Bill
BOATSWAIN.

CHORUS. TENORS. *ff*

He is an Eng - - - lish - man!

BASSES. *ff*

He is an Eng - - - lish - man!

Processional Largo
Moderato.

is an English-man For— he him-self has said it, And it's great-ly to his

fz

p stacc.

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

f *p*

might have been a Roo - sian, A French, or Turk or Proo - sian, Or per - haps I - tal - i -

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!

p

long to o - ther na - tions, He re - mains an Eng - lish - man! He re

lish - man! CHORUS OF MEN., *f a tempo*

For in spite of all temp -

ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man!

man! He re - mains an Eng - lish - man!

rall.

CAPT. C.

In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish

p

This system contains the first four measures of the piece. The vocal line begins with a half rest, followed by a melodic phrase. The piano accompaniment starts with a half rest, then enters with a steady eighth-note accompaniment. The key signature changes from D major to B minor after the first measure.

tar, I try to speak with mod - e - ra - tion, But you have gone to

This system contains measures 5 through 8. The vocal line continues the melody, and the piano accompaniment maintains the eighth-note accompaniment.

far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast

This system contains measures 9 through 12. The vocal line continues the melody, and the piano accompaniment maintains the eighth-note accompaniment.

lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too

f

This system contains measures 13 through 16. The vocal line continues the melody, and the piano accompaniment maintains the eighth-note accompaniment. The system ends with a forte (*f*) dynamic marking.

bad! Yes, damme, it's too bad! Yes, damme, it's too bad!

DEADEYE.

Yes, damme, it's too bad!

SOPRANOS.

ff Oh! *ff* Oh!

TENORS & BASSES.

ff Oh! *ff* Oh!

COUSIN HEBE.

Didyou hear him— didyou hear him? Oh, the mon - ster o - ver -

pp

He said damme, he said damme, Yes,

pp

He said damme, he said damme,

- bearing! Don't go near him— don't go near him— He is swearing— he is
 he said dam-me, he said damme, he said damme, Yes,
 Yes, he said damme, damme, damme, damme, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not
 damme.
 damme.

Moderato.

ea-sy to ex-press; My a-maze-ment my sur-prise-You may learn from the ex-

CAPTAIN C.

- pres - sion of my eyes! My lord— oneword— the facts are not before you: The

word was in - ju - di - cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

- na - tion, I im - plore you, And you will be in - dignant too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, is wholly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-

SIR J. PORTER.

- pe-ri-ty! SOPRANOS. For I'll

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

TENORS & BASSES.

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

stringendo molto

teach you all ere long, To re-frain from lan-guage strong. For I

p *stringendo molto*

COUSIN HEBE. *sempre stringendo*

hav-ent an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his

sempre stringendo

cou_sins, nor his aunts.

cresc.

No more have his sis_ters, nor his cou_sins, nor his aunts, No

cresc.

No more have his sis_ters, nor his cou_sins, nor his aunts, No

cresc.

vivace

more have his sis_ters, nor his cou_sins, nor his aunts, His cousins, nor his sis_ters Whom he

more have his sis_ters, nor his cou_sins, nor his aunts, His cousins, nor his sis_ters, Whom he

vivace

reck_ons up by doz_ens, nor his aunts! For he

reck_ons up by dez_ens, nor his aunts! For he

ff

f

ff

And its

is an Eng-lish - man! For he him - self has said it. And it's

is an Eng-lish - man! For he him - self has said it, And it's

That he

great-ly to his cre-dit That he is an Eng-lish - man, That he

great-ly to his cre-dit That he is an Eng-lish - man, That he

gra.....

rall:

is an Eng - lish - man!

rall.

is an Eng - lish - man!

rall.

No 19.

OCTETT and CHORUS.

Allegretto moderato.

RALPH.

VOICE:

PIANO:

Fare - well, my own,

Light of my life, fare-

- well!

For crime un-known I go to a dun - geon cell.

JOSEPHINE.

I will a - tone;

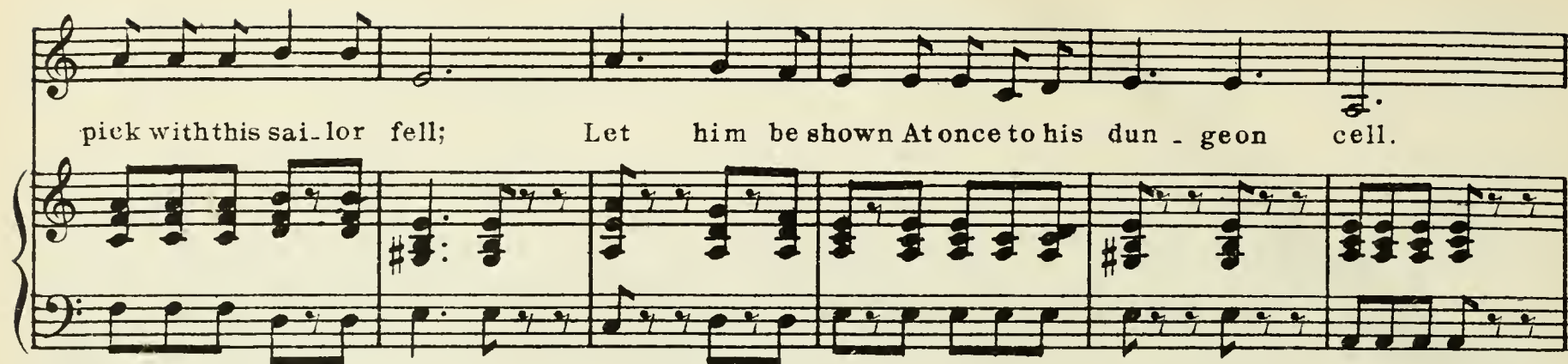
In the meantime, farewell!

And all a -

SIR J. PORTER.

- lone Re-joice in your dun - geon cell!

A bone, — a bone — I'll



pick with this sailor fellow; Let him be shown at once to his dungeon cell.

COUSIN HEBE.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -

DEADEYE.

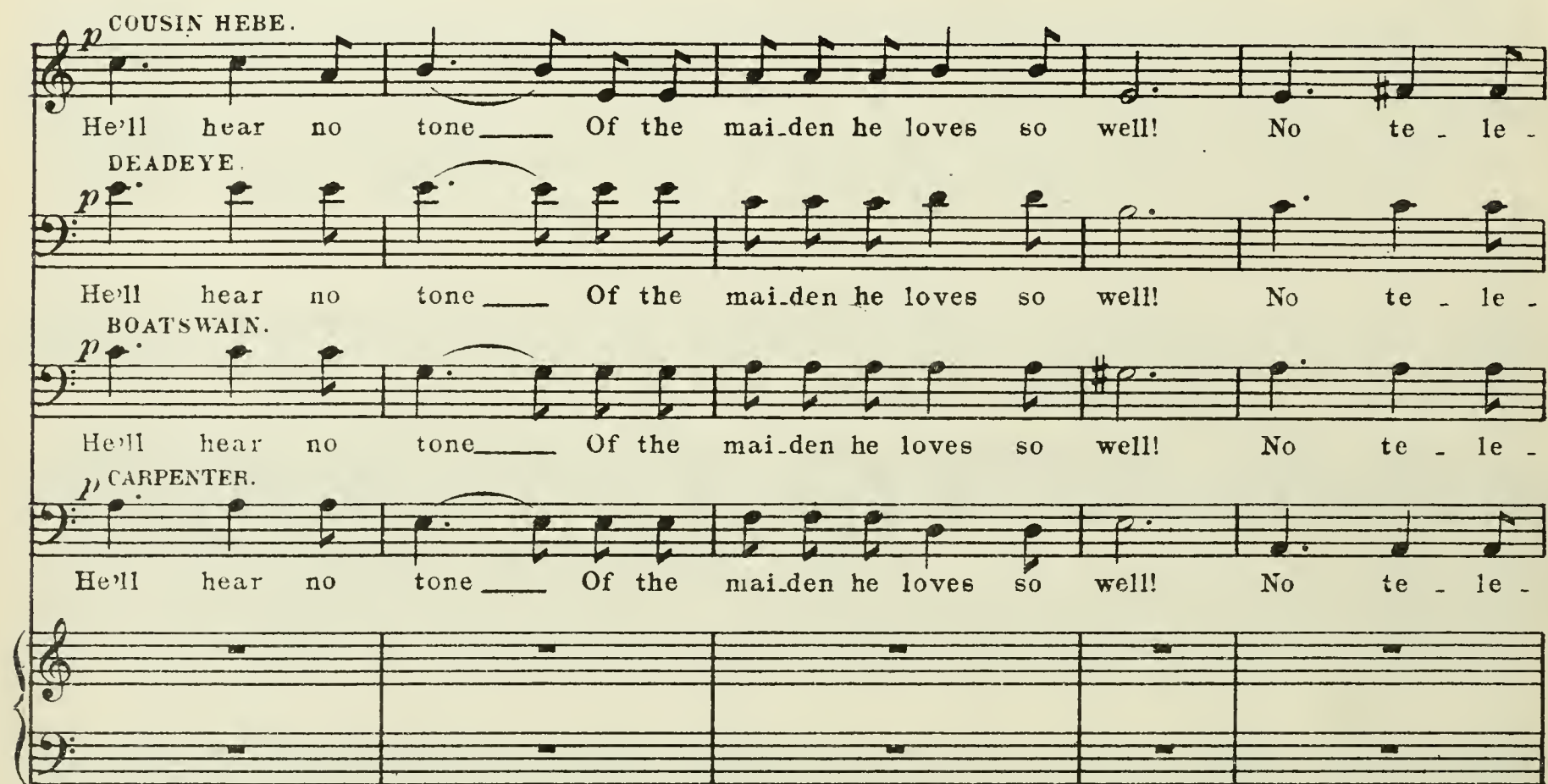
He'll hear no tone ____ Of the maiden he loves so well! No te - le -

BOATSWAIN.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -

CARPENTER.

He'll hear no tone ____ Of the maiden he loves so well! No te - le -



MRS. CRIPPS.

phone communicates with his cell! But when is known ____ The

- phone communicates with his cell!

- phone communicates with his cell!

- phone communicates with his cell!



se-cret I have to tell, Wide will be thrown, The door of his dun-geon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN
He'll hear no tone Of her he loves so well! For crime un -

mf CARPENTER.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.
For crime un -

TENORS & BASSES.
For crime un -

cresc. *molto* *ff*

- lone Rejoice in your dun - geon, your dun - geon cell!

cresc. *molto* *ff*

shown At once to a dun - geon, a dun - geon cell!

cresc. *molto* *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. *molto* *ff*

- known I go to a dun - geon, a dun - geon cell!

cresc. *molto* *ff*

shown At once to his dun - geon, his dun - geon cell!

cresc. *molto* *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. *molto* *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. *molto* *ff*

- known He goes to a dun - geon, a dun - geon cell!

cresc. *molto* *ff*

- known He goes to a dun - geon, a dun - geon cell!

(Brass.)

trem.

SIR J. PORTER.

SIR J. PORTER.

My pain and my dis - tress, A-gain it is not ea - sy to ex - press; My a -

- maze - ment, my sur - prise, A - gain you may dis - co - ver from my eyes!

CHORUS. *p*

How

p

How

MRS. CRIPPS.

Hold!

Ere up-on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

loss you lay much stress, A long con - ceal - ed crime I would con - fess!

p

pp

No 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

PIANO. 1. A

tremolo

ma-ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

SOPRANOS.

TENORS & BASSES.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming She prac-tis'd ba-by-farming, A ma-ny years a-

she was young and charming She prac-tis'd ba-by-farming, A ma-ny years a-

MRS. CRIPPS.

Two ten-der babes I nuss'd, One was of low con-di-tion; The

- go!

- go!

o-ther up-per-crust, A re-gu-lar pa-trician.

Now this is the po-

Now this is the po-

cresc.

sf

p

- si - tion, - One was of low con - di - tion, The o - ther a pa - tri - cian, A
 - si - tion, - One was of low con - di - tion, The o - ther a pa - tri - cian, A

cresc. *p*

cresc. *p*

cresc.

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go!

ma - ny years a - go!

p

cup! How e - ver could I do it? I mix'd those chil - dren up, And

not a crea - ture knew it!

How e - ver could you do it? Some day, no doubt, you'll

How e - ver could you do it? Some day, no doubt, you'll

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

time each lit - tle waif For - sook his fos - ter - mo - ther: The well-born babe was

cresc.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mother, The

They left their fos - ter - mother, The

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

ma - ny years a - go!

ma - ny years a - go!

ma - ny years a - go!

a tempo

Nº 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture

COUSIN HEBE.

Oh joy, oh rap_ture

RALPH.

Oh joy, oh rap_ture

DEADEYE.

Oh joy, oh rap_ture

PIANO.

*Allegro vivace.**f*

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

- blaze. We'll chase the lag-ging

- blaze. They'll chase the lag-ging

- blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a-

hours a-long, And if he finds the maid en coy, We'll mur - mur forth de -

hours a-long, And if he finds the maid en coy, They'll mur - mur forth de -

hours a-long, And if I finds the maid en coy, We'll mur - mur forth de -

- long, And if he finds the maid en coy, They'll mur - mur forth de -

p *cresc.*

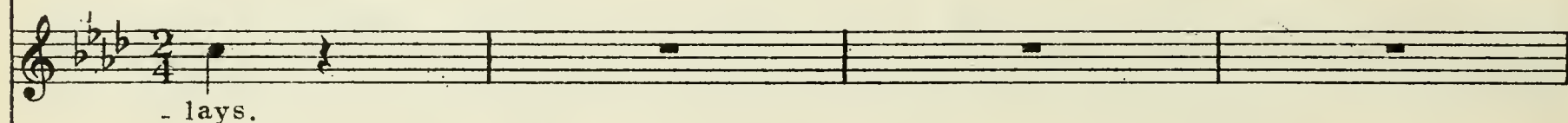
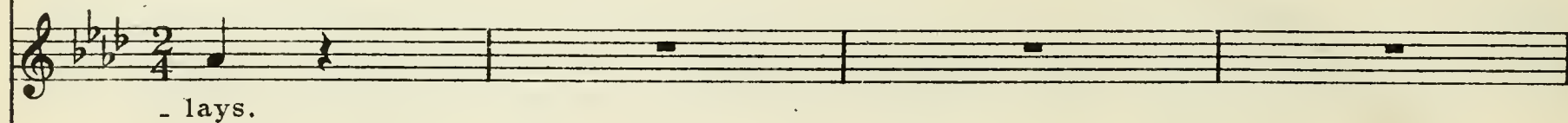
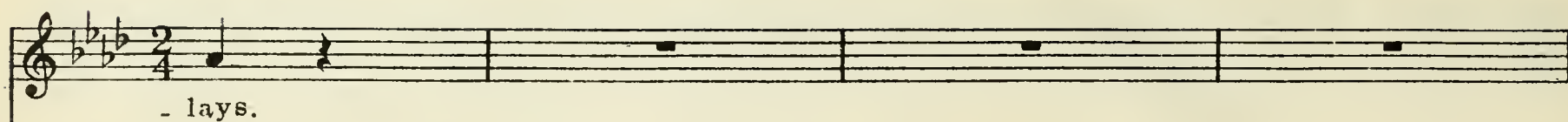
- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

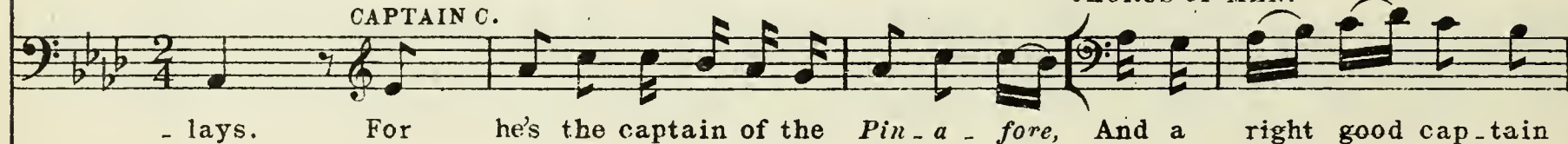
- co - rous joy, In dream - y roun - de - lays, in roun - de -

f

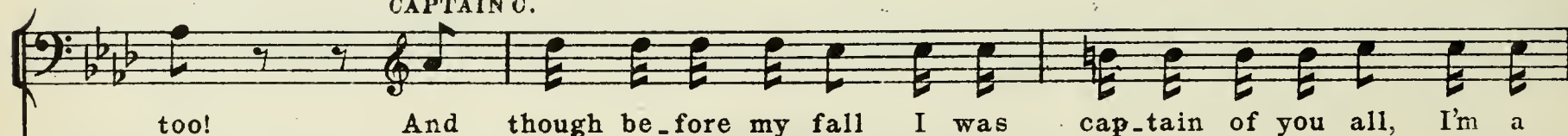


CAPTAIN C.

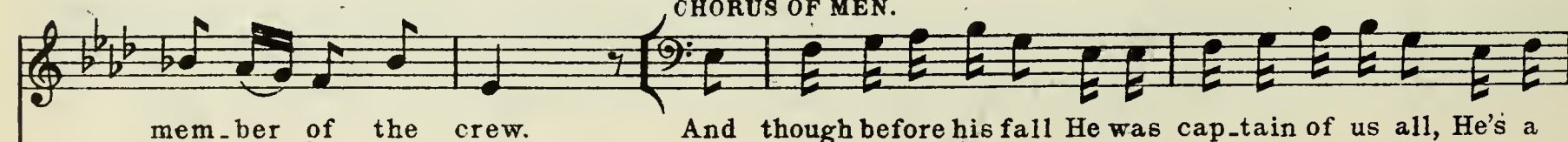
CHORUS OF MEN.



CAPTAIN C.



CHORUS OF MEN.



CAPTAIN C.

mem - ber_ of the crew. I shall mar - ry with a wife In my

The first system of the musical score for Captain C. features a vocal line and a piano accompaniment. The vocal line begins with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics 'mem - ber_ of the crew.' are written below the first two measures. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

hum - ble rank of life! And you, my own, are_ she. I must

The second system continues the musical score for Captain C. The vocal line has a treble clef and continues the lyrics 'hum - ble rank of life! And you, my own, are_ she. I must'. The piano accompaniment continues with similar harmonic structure.

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

The third system of the musical score for Captain C. shows the vocal line with a treble clef and the lyrics 'wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to'. The piano accompaniment provides a steady harmonic background.

CHORUS OF MEN.

CAP. C.

CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

The fourth system introduces the 'CHORUS OF MEN' and 'CAP. C.' parts. The vocal line features a mix of treble and bass clefs. The lyrics are 'thee! What, ne - ver? No, ne - ver! What, ne - ver?'. The piano accompaniment continues with chords and moving lines.

CAP. C.

CHORUS OF MEN.

TENORS
only.

Hard - ly e - ver! Hardly e - ver be un - true to thee, Then :

The fifth system continues the musical score. It includes parts for 'CAP. C.', 'CHORUS OF MEN.', and 'TENORS only.'. The lyrics are 'Hard - ly e - ver! Hardly e - ver be un - true to thee, Then :'. The piano accompaniment concludes the piece with sustained chords.

p give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then *f*

p give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then *f*

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheer more For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup

p

Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

Tutti. CHORUS. f

But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.

But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup aye! I'm the

mon-arch of the sea, And when I've mar-ried thee I'll be
stringendo molto

COUSIN HEBE.

true to the de-votion, that my love im-plants, Then good-bye to your sis-ters, and your

cou-sins, and your aunts, Es-pe-cial-ly your cousins, Whom you reck-on up by dozens. Then good-

Vivace.
TUTTI.
SOPRANOS.
TENORS & BASSES.
Then good-

-bye to your sisters, and your cousins, and your aunts, Es-pe-cial-ly your cou-sins, Whom you

reck-on up by doz-ens, and your aunts! For he is an

reck-on up by doz-ens, and your aunts! For he is an

ff

Eng - lish - man! For he him - self has said - it,

Eng - lish - man! For he him - self has said it,

And it's That he

And it's great - ly to his cre - dit That he

And it's great - ly to his cre - dit That he

is an Eng - lish - man, — That he is an Eng —

is an Eng - lish - man, — That he is an Eng —

8

lish - man!

lish - man!

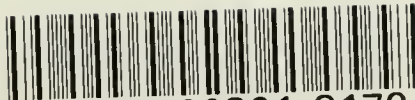
(CURTAIN.)

* ALTERNATIVE ENDING.

lish - man!

lish - man!

(CURTAIN.)



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DATE DUE

NOV 5 1978	NOV 4 1980		
NOV 1 8 1978	NOV 1 5 1982		
FEB 1 1982	AUG 2 3 1983		
FEB 2	OCT 2 1 1983		
OCT 2 1 1983	OCT 2 1 1983		
NOV 4 1983	SEP 1 7 1983		
	SEP 2 7 1983		
	OCT 3 1 1983		
FEB 2 2 1984			
AUG 1 5 1986			
AUG 4 1986			
FEB 1 2 1987			
FEB 1 1 1987			
NOV 2 6 1987			
NOV 2 3 1987			

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